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## CERTAIN CHARACTERISTICS OF THE I-NOVEL.

A German novelist and critic, Spielhagen, has called the attention of students of the novel to certain characteristics that seem to distinguish narratives related in the first person from those told in the third person. The novel of the first person he has called, with the facility of his language in the coining of technical terms, *der Ich-Roman*, the I-novel; and the phrase is apt enough, perhaps, to excuse an attempt to include it in English critical terminology. Though Spielhagen applies the word especially to an autobiographical novel, many of his remarks have an application to the structure of narrative of the first person that is generic. The autobiographical quality, indeed, must in any case be relative; and it is my purpose to study on Spielhagen's lines a few novels that are not autobiographical.

Yet if an autobiographical novel is cast in the first person, its directness of form makes it seem to most readers more lifelike and convincing. It gains thereby an added degree of personal closeness. Directness, therefore, and a resulting capacity for intensity are the qualities first remarked as belonging to the I-structure. How inherent these are may be proved by the great difference in the nature of some of the novels that the I-form helps to vitalize. From Stevenson's "Treasure Island" to Kingsley's "Alton Locke" and to Brontë's "Jane Eyre" is a far cry; none of these is in any large sense autobiographical, yet they all possess an unusual degree of vividness. They are representatives of three distinct classes,—the story of adventure, the tract-novel, and the novel of passion. Each of these kinds, if well written, is likely to be intense, but for different reasons. The story of adventure of the type of Stevenson's is intense through the excitement aroused by following the incidents. The tract-novel, written with the express purpose of setting forth the author's ideas on moral or public questions, is likely to be intense through the writer's earnestness of feeling and purpose. And the novel of passion, if it really succeeds in delineating some great primary emotion, is thereby certain to be intense.

Now this intensity in the nature of the ma-



terial is at once aided by the first-person form of discourse. The form agrees with the spirit it clothes. The truth of this analysis receives some proof by the absence, in the three novels mentioned, of diversity of characterization and multiplicity of interests. "Treasure Island" shows little breadth of characterization, though it reveals some vivid figures; and its interest is single. "Alton Locke" has a gifted tailor for a hero, and is concerned with portraying him as a tailor and a workman. Conditions, rather than people, are pictured and characterized, and these conditions are strictly limited both in extent and time. Compared with "Marcella," for example, which is less distinctly a tract-novel, "Alton Locke" has a much more confined range of interest and characterization. "Jane Eyre" is remarkable for its narrow range, for its singleness of effect. Two persons, two only, stand out in high relief from a background offering little variety of scenery, personage, or incident. We pass far into the hearts of those two, and that suffices. "The Vicar of Wakefield," also an I-novel and one not closely autobiographical, has again not much diversity of character, incident, or condition. This novel is the history of a group rather than of one; but of strictly narrative material it contains little not directly connected with this immortal group. None of these novels attempts to give the life of a community, none of them possesses epic fullness; none of them accomplishes an equally full, just, and lively delineation of several personages, such as is found in many third-person novels. They contrast markedly in this particular with "Middlemarch," for example, with its complex plot, its skilful portrayal of diverse character, and its varied background; or, again with Meredith's "Egoist," where, though a relatively small company of persons is studied, and the background is slight, we yet find subtle and elaborate analysis of one after another of the chief figures. To such work as this the I-form is not adapted.

The reason for this is that the I-form compels a certain unity or singleness of structure because of the structural importance of the narrator. The whole story must, of course, pass through the mind of the I-narrator; he must be present everywhere, and in a way absorb everything into himself. Unity of material is indeed not required; for this structural unity dependent on the narrator is so inherent that it can hold together a great diversity of material. This is why in a story of adventure of

the picaresque type, in which there is little logical connection between incidents and slight study of character, there is nevertheless one kind of structural unity: — the unity, namely, of a biography. But in such stories concentration or intensity of feeling is impossible. "Roderick Random," here used as representative of this type, shows life from many points of view, and has a varied background. Yet everything is seen superficially, and is subjected to the demands of the hero in his rôle of adventurer. In fact, the I-novel of the single-narrator type cannot, or at least does not, as the third-person form may, include both breadth and intensity. Dickens's "Copperfield" and "Great Expectations" (of the novels here studied) most nearly succeed in doing this. And yet the quality of these I-novels is not essentially different from that of Dickens's other stories, and it is not the quality (it lacks, indeed, the element of intensity) of either "The Egoist," "Jane Eyre," or "Treasure Island." Looked at from this point of view, Dickens's I-novels are more akin to "Roderick Random."

This structural importance of the narrator is certainly one of the most noteworthy characteristics of the I-novel. The narrator always remains the structural centre, even if he is by no means the most interesting personage. In a story like "Cranford," where the narrator scarcely claims the reader's attention, he yet remains the connecting link or the motive power of a whole group, furnishing — so far as there is any — the logic of their appearances and behavior.

But if the I-form can partially unify diversity and reinforce intensity, it yet has also special off-setting difficulties. The problem of legitimacy, of rendering natural the narrator's knowledge and ignorance, his presence and his absence, his acting and his not acting, is not easy of solution. The difficulty peculiar to the I-form lies in the fact that the narrator is a double personage. Logically, he of course represents the author, yet he is also a figure in the story. As author he is bound — if the novel is to have the higher artistic effects of which narrative is capable — to prepare the reader for what is to come. Being the pivot on which the structure turns, he rather than the other personages must carry the chief burden of this preparation. Yet as one of the figures in the story, the narrator must himself not see what it is too early for him to see; and even after he has the knowledge that would



naturally lead to action, he must not act before the proper time. He must be a transparent medium through which the reader may dimly behold the future, himself remaining passive, unresisting, and unperceiving; nevertheless, he is supposed to be endowed with the usual degree of intelligence and activity. This is the *crux* of the I-form. How shall this double personality be maintained with lifelikeness? How solve the problem that demands from the narrator enlightenment of the reader and at the same time blindness or inaction in himself?

The magnitude of the problem of legitimacy is apparent when a master like Stevenson resorts to such a trick as that on which "Treasure Island" hinges, — the boy-hero, with no malice prepense, climbing into a nearly empty apple-barrel and falling asleep; to be opportunely waked to hear the treachery of the ship's crew. The hero's knowledge of what occurs on the island — aside from what happens to himself, which is far more important — is legitimated by making him an eaves-dropper. Indeed, eaves-dropping or accidental overhearing is a device used in nearly every one of the novels here studied. Accident is, of course, an easy mode of legitimation. It necessarily plays some part in any picture of life, but the reader dislikes the too frequent or the too opportune accident. "Roderick Random," for example, uses chance so abundantly and so unskillfully as fairly to arouse resentment. The problem of legitimacy here, as in other similar stories, chiefly concerns the sudden changes of fortune undergone by the hero; and these are due, not to his character, but to a stroke of good or ill luck. "The Vicar of Wakefield" shows especially the difficulty of bringing the persons together; a difficulty naturally greater after the narrator is in prison, where he is nevertheless to meet all the others. Nor is the problem well solved in "Jane Eyre." Here the preparation of the reader is directly and seriously at variance with the needed ignorance of the heroine. How can Jane come so near the lunatic as she does, and witness so much of the results of frenzy, without divining the truth? Her ignorance is legitimated, but hardly adequately, by Rochester's preliminary order to withhold all knowledge of the crazy woman from the governess, and later by his personal care to silence any suspicions she has. Scrutiny of the plot reveals other improbabilities; but of this novel the incidents and the plot, though single and strong in places, are swallowed up in the intensity with which the author presents

the themes of love, separation, and reunion. To her the presenting means must have been a minor matter. The novels analyzed seem to show that the I-structure is especially effective in a story built upon adventure or upon some masterful passion or personality. In these cases the problem of legitimacy, while always obstinate, no doubt, is nevertheless capable of a somewhat satisfactory solution because of the dominance of the narrator-hero, or because of the limited range of interests necessary to success. Obviously the novels of Dickens do not belong wholly to either of these classes or to the type represented by "Roderick Random." They seem to be organized according to no rule or pattern, are often carelessly organized and extended beyond due bounds. With all their complexity one expects the problem of legitimation in "David Copperfield" and "Great Expectations" to assume unusual proportions. But Dickens is helped by the very looseness of his structure. Neither of these novels has a scenic plot-centre — a scene that brings all the personages together in a confusion or a combination of interests. The heroes are accordingly never obliged to meet many of the persons at once, and the connection of scene with scene is made largely by their own voluntary acts. Moreover, in the structure of the stories there are some ragged ends. If the legitimation, therefore, is not uncommonly difficult in these long and intricate I-novels, this is chiefly because Dickens evades it, as he does also in his third-person novels.

One other difference in the structure of the two forms of narrative is noticeable. It consists in the treatment accorded author's comment.

Author's comment is a term applied to whatever departs from pure narrative by way either of generalization from individual instances, of direct address to the reader, or of expression of feeling not dramatized in some personage, but seen to be the author's own. In the third-person novel such reflection or appeal is regarded by some critics as not properly a part of the story. However apt it may be, or pleasant to the reader, from the standpoint of narrative structure it is declared to be an excrecence, because it is not objectified in the thoughts and acts of the personages but remains separate and abstract. In any piece of fiction, comment closely approaches logically the narrative of thoughts much used in modern novels as a means of character-analysis. Logically, this narrative of thoughts is in part the

author's comment upon the character he is portraying; but structurally it holds a different relation to the work from that of the comment defined above, because it is objectified and individualized, and is thus truly incorporated with the narrative. Now the peculiarity of the I-form is that it objectifies and incorporates all comment by making it the direct utterance of the I-narrator. Critics who object to comment in the third-person form must admit that in I-narrative it gains the structural right of entrance, because the narrator is present in his own story and has full liberty to relate either his deeds or his thoughts. In the I-novel, accordingly, the relation between narrative of thoughts and author's comment in the strict sense is sometimes so close as to make the difference almost indistinguishable. The difference lies, however, so far as it may be perceived at all, in the fact of generalization. Author's comment becomes objectified, indeed, to the extent that it is uttered by the I-narrator; but yet it is only half dramatized, it may still serve the author's philanthropic or homiletic purpose, it still stops the narrative of events; it is *generalized*, and thus it has the value of an essay or a sermon. If the comment, however, springs really from the thoughtful habit of mind in the author, the statements just made presuppose some identity between the author and the hypothetical narrator. And this fact points to what seems to be actually the case, that in I-novels wherein there is but slight spiritual relationship to the author — in stories he has told for the sake of spinning a yarn — not much comment is recognizable as author's reflection. Stevenson's stories are an instance. But in all I-novels where there is close relationship between the author and the narrator, comment may be expected and its legitimacy fully granted.

Nevertheless, the structural incorporation thus of author's comment is a two-edged weapon. Though greater freedom is thereby allowed the author to reflect on life, to discuss moral or public questions, than could be easily admitted in a third-person novel, yet this same freedom tempts him to pass beyond the bounds of liveliness or of naturalness. He is tempted, if he has at heart some great question, to make the I-narrator the mouthpiece of his anxieties and his plans to such an extent that the novel becomes a tract, a servant of the age without permanent artistic value. This is true of "Alton Locke." Or, the author is tempted to overlay the narrative with such an amount of observation and reflection, part of which may

be inconsistent with the person uttering it, that the novel loses its dramatic interest without being recompensed by the logical fulness and consistency of a treatise. This is illustrated by Besant's novel "Dorothy Wallis." The I-narrator becomes in such cases as these, so far as he is a fictitious personage, a victim of the author's zeal for humanity, and is immolated on the altar of progress.

Possibly few things furnish a better test of the character of a novelist's gift than the frequency of his comment and the nature of the things he says. "Jane Eyre," though it has scattered addresses to the reader, is uncommonly free from reflection as a thing apart from the body of the story. The nature of the work is almost purely narrative. Dickens's I-novels show the same slightness of reflection as on the whole is usual in his works. His gift is not in the direction of thought. The same may be said of Smollett. On the other hand, Kingsley's book, overloaded with comment and not ballasted by a dramatic plot, proves him a moralist and a preacher quite as readily as do his sermons or his fondness for quoting Carlyle. "The Vicar of Wakefield," perhaps the most truly genial of any of these books, is after all weighted with no small amount of eighteenth century sententiousness. One or two chapters are entirely filled with abstract essays, curiously legitimated by being delivered as sermons by the Vicar. A similar device is used by Kingsley. To Sterne, of course, one turns for examples *par excellence* of comment; since, indeed, the comment in some sense vitalizes his work. But in this as in other things "Tristram Shandy" illustrates not the ordinary workings of the I-structure; rather only some of its peculiarities exaggerated into fantastic oddity. Hence, after all, it may be said that though I-narrative doubtless in theory allows comment, none of the novels here analyzed, except the two mentioned, makes much undue use of the liberty; and the remark suggests itself that even an I-novel is an uncertain vehicle for social or philosophical disquisition.

Other characteristics and other forms of I-narrative must be studied before positive conclusions can be reached concerning its nature; perhaps, however, enough has here been done to show that the I-form adapts itself with remarkable ease either to material intense and concentrated in feeling, or to material which, subordinating emotion, is flowing and comprehensive in incident.

KATHARINE MERRILL.

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#### TRAVELS BY LAND AND SEA.\*

Information about the Pamir region of Central Asia—that once *terra incognita* to the north of the Hindu-Kush range poetically known as the Roof of the World—is now accessible in a number of good books written from different political view-points. The region is a rather tempting one to the explorer and the sportsman; but perhaps its chief interest just now lies in the fact that it marks the point where the jurisdictions of three Empires, the British, the Russian, and the Chinese, meet in rivalry—although the Chinaman does not seem to count for much there as a competitor.

The latest literary traveller in this debatable land of high plateau and towering peak is Mr. Ralph P. Cobbold, who records his experiences and impressions, and gives vent to some very decided opinions, in a handsome volume of 350 odd pages entitled "Innermost Asia." Mr. Cobbold's book is ostensibly and essentially a story of travel and sport in the Pamirs; but, as a Briton of the strenuous type and an ex-officer in the army to boot, he does not let slip the opportunity to dilate vigorously on the political questions connected with the country he visited. It is due to Mr. Cobbold to say that a portion of the country he saw has never before been viewed by an Englishman, and that his enforced detention by Russian officials at an outlying post gave him an exceptional opportunity for studying Russian administrative methods in newly annexed territory. These methods are partly exemplified in the following incident:

\*INNERMOST ASIA: Travel and Sport in the Pamirs. By Ralph P. Cobbold. Illustrated. New York: Charles Scribner's Sons.

PYRAMIDS AND PROGRESS: Sketches from Egypt. By John Ward, F.S.A.; with introduction by Rev. Professor Sayce. Illustrated. New York: E. & J. B. Young & Co.

IN THE VALLEY OF THE RHONE. By Charles W. Wood, F.R.G.S. Illustrated. New York: The Macmillan Co.

TEMPERATE CHILE: A Progressive Spain. By W. Anderson Smith. With frontispiece. New York: The Macmillan Co.

THE KLONDIKE STAMPEDE. By Tappan Adsey. Illustrated. New York: Harper & Brothers.

DOWN NORTH AND UP ALONG. By Margaret Warner Morley. Illustrated. New York: Dodd, Mead & Co.

WITH A PALETTE IN EASTERN PALACES. By E. M. Merrick. Illustrated. New York: Charles Scribner's Sons.

TRAVELS IN ENGLAND. By Richard Le Gallienne. Illustrated. New York: John Lane.

IVORY APES AND PEACOCKS. By "Israfel." New York: A. Wemels Co.

"One day I had an interesting opportunity of seeing how the Russian conquerors treat their subject races. I happened to be at the Consulate when an Andijani merchant called on some business, and was promptly invited to enter. He was treated as an honored guest; the Russian officers chatted with him on terms of intimacy, and to watch him seated in the Consul's private room as he partook of tea and fruit one would have supposed him to be a cherished friend. The following morning I observed the same merchant making a hurried exit through the Consulate gates, his progress being skilfully accelerated by the whips of the Cossacks. From inquiries I gathered that the merchant had done something of which the Consul-General did not approve, or had failed to do something which Petrovsky wished him to do."

Nor do the Russian proconsuls, as it seems, hesitate to resort to extreme measures of compulsion with Chinese officials, even where the latter are, with the Russians, in joint control of the district. For instance, at Kashgar, the resident mandarin, or Taotai, proving stubborn on some small point of disagreement, it was arranged to lure him into the Consulate under the pretence of treating him to a Russian vapor bath. A treat of a very different order, however, was in store for the learned Confucian and representative of the Dragon Throne. It was arranged that while the great man was enjoying his ablutions he was to be seized by four stout Cossacks and soundly whipped until his mind was open to a rational, or Russian, view of the point in dispute. Thus, as Prince Ukhtomsky beautifully says, is the advance of Holy Russia in the Orient inspired by her motto, "Power lies not in strength, but in love."

It was on September 13, 1897, that Mr. Cobbold set out from Srinagar, by the military road through Gilgit and Hunza, on his long-planned visit to the Pamirs. After an interesting and adventurous two-months' journey he reached Kashgar, where a rather protracted stay furnished him material for a pleasant chapter. Vierny, nearly five hundred miles distant, was the next considerable halting-point, and here the author enjoyed a tiger-hunt. We say enjoyed, although at one time the tables were very near being turned on Mr. Cobbold, the reader being wrought up to a pleasing pitch of uncertainty as to whether in the end it was going to be the gentleman or the tiger. From Vierny Mr. Cobbold returned to Kashgar, where he obtained a permit to visit the Russian Pamirs. This privilege led to an arduous journey and some trying adventures, as well as to an object-lesson in the methods of Russian officials, who detained Mr. Cobbold for some time as a prisoner on parole, in spite of his permit and his sacrosanct quality



as a British subject. Freed from the clutches of his polite and hospitable but inexorable captors (who seem to have regarded him as a possible spy), Mr. Cobbold resumed his journey in no sentimental mood, and on July 7 crossed the Chinese frontier, of which he says:

"I confess that at this part of my journey I felt particularly radiant. I had realized my ambition to visit the mighty Oxus in that part of its course which is quite unknown to Englishmen. I had crossed the district of Roshan, and visited the unknown region of Shighnan, which had been closed to Europeans ever since they had been under Muscovite dominion. I had crossed the Panja and visited the outermost stronghold of Afghan power at Kala Bar Panja, and I had seen the inside of the two most outlying Russian strongholds in innermost Asia, and I realized that the hardships I had met with had not been endured in vain."

Mr. Cobbold's book will be found both entertaining and instructive, and must, we think, take rank as a standard work of reference on the subject. Those who scout its political views must admit the value of its descriptions. It is handsomely illustrated and well provided with maps.

Mr. John Ward's charmingly illustrated volume of travel-sketches from Egypt, entitled "Pyramids and Progress," seems almost an ideal book for the use of tourists looking Nilewards who wish to make the most of the journey in the way of both pleasure and profit. As Professor Sayce observes, in his thoughtful Introduction, the traveller who would learn all that a voyage up the Nile can teach him must have the seeing eye and the hearing ear, and possess, moreover, the understanding mind; and it is for such that Mr. Ward's book is written. Mr. Ward has not written as an antiquarian merely. In his descriptions, information as to the vestiges of ancient Egyptian civilizations is judiciously mingled with information as to the Egypt of to-day, the land of nascent progress in which Lord Cromer and his staff of administrators and engineers are working so many wonders. The great works of irrigation now in progress, the enormous barrages and reservoirs destined to regulate the flow, check the waste, and double the area of fertilization of the Nile, are fully described. Mr. Ward's scholarly and concise book is a model one of its kind, and may be cordially recommended to the intelligent tourist, and to the reader in quest of general information.

Reading Mr. Charles W. Wood's chatty and enthusiastic account of his tour "In the Valley of the Rhone" is nearly as good as making the trip one's self — rather better, in-

deed, in some regards and for not a few temperaments. As Schopenhauer says, the expression "to enjoy *one's self* at Paris" instead of "to enjoy Paris" is a profoundly accurate one. At all events, Mr. Wood clearly has the capacity for having an immensely good time, as every page of his book attests. For an F.R.G.S., he seems a rather sentimental traveller, and has not, we think, wholly neglected the immortal model of the historian of Father Lorenzo and the caged starling. But the suggestion of a model is slight and unobtrusive; and of good set description and nuggets of actual information in the guide-book way there is no lack. Mr. Wood's starting-point was Montreux, in the upper, or Swiss, Rhone valley; and his itinerary for this region embraced the best towns of the cantons of Vaud and Valais — Territet, Caux, Chillon, Sion, St. Maurice, Martigny, Orsières, Liddes, Geneva. The St. Bernard Hospice was visited, of course. The lower or French valley was "done" in leisurely fashion. From Lyons a delightful excursion by train and diligence was made to the Auvergne district. Arles was made the rallying-point for a series of delightful jaunts, and Mr. Wood does not omit the customary tribute to the fair Arlésiennes.

"Fair women? They are indeed fair women. We had long heard of the charm of the Arlésiennes, but our imagination fell short of the truth. We never anticipated such a galaxy of beauty — beauty of a noble and splendid type. They are said to have retained the old Roman type of the earlier centuries, and apparently it is so. In no other way can one explain the phenomenon — for it is nothing less than a wonder."

A trip to Arles is evidently well worth while. Les Baux, Mont Major, St. Remy, La Camargue, St. Gilles, Aignes-Mortes, Avignon, Villeneuve, St. Péray, Vienne, were visited and explored, with pleasant results. In short, Mr. Wood's book is an exceptionally lively and readable one, with a due savor of literature and scholarship, and an element of decided interest and charm in the eighty-eight artistic drawings that enrich it.

In Mr. W. Anderson Smith's "Temperate Chile" will be found a rather severely critical yet friendly and impartial account of that energetic and combative little state, its people, politics, resources, customs, and geographical features. The book is soberly written, and with a view to the instruction rather than entertainment of the reader, being filled with solid information and carefully drawn conclusions. Mr. Smith evidently believes in the



future prosperity and political stability of Chile, though things are at present in a rather raw and inchoate condition. Intemperance is common, and homicides are shockingly frequent.

"When a large bottle of very strong and fiery alcoholic spirit can be bought for about sixpence, and living is otherwise cheap, the natural consequence is a large consumption. . . . Scarcely a day passes in Santiago without two or three murders; and it is commonly asserted and believed that 1,500 to 1,800 men are annually victims of violence between Valparaiso and Santiago."

Chile is as yet but nominally republican, many of the old semi-aristocratic or oligarchic authorities and abuses having, in point of fact, survived the Revolution, and a more or less vicious and ignorant priesthood still blights the minds and morals of the people.

"In place of a fresh new republican tree we have a weak republican graft on the old oligarchy, that remains still largely in evidence. The wealth seized from Peru has aggravated rather than relieved the situation. It has increased the number of parasites removed from the possible workers in the more beneficial paths of industry and commerce. Like a hive of bees that has robbed its neighbor, Chile is in danger of becoming a nation of professional thieves, rather than steady developers of its undoubtedly valuable resources. . . . A restraining and modifying influence is, however, apparent in all the growing centres of population. The educated and struggling middle class is increasing at a far greater ratio than the lower, with which insanitary surroundings and ways of life, aided by the knife and aguardiente, wage continual and effective war. The public press is outspoken and increasingly liberal, education advancing on sound lines, and every act of government criticized keenly and discussed with heat in every bar and *café*."

Those in need of solid information as to Chile's present condition and her outlook should not neglect Mr. Smith's book. It has an index and a good map.

On June 16, 1897, the steamer "Excelsior," of the Alaska Commercial Company, steamed to her dock near the foot of Market Street, San Francisco; and that night the wires flashed over the country the news that a part of her cargo was \$750,000 in gold-dust, an earnest of what was going to prove the richest "strike" in all American mining history. On June 17, another boat, the "Portland," reached Seattle, bringing \$800,000 more of what newspaper economists and stump orators call the "yellow metal"; and the Coast was presently "gold crazy" once more. The rush to the Klondike began. On the 28th of July Messrs. Harper & Brothers of New York commissioned a correspondent to go to Dawson to procure news and pictures of the gold-fields. Mr. Tappan Adney was the one chosen for the work; and on July

30 he started for the West, specially equipped with one year's photographic outfit. Arrived at the scene of operations, Mr. Adney plunged manfully into the thick of the fray, doing at the Klondike as the Klondikers did, and studying in all its phases the life at the new Eldorado. The literary and pictorial result of his expedition is embodied in a comely volume of nearly five hundred pages, entitled "The Klondike Stampede." It is a racy and graphic book, full of hints and counsels for the tyro, in which one may view through the eyes of a keen observer the Klondike drama in its peculiar phases. Social life, we learn, adorned and softened by the presence of the fair sex, was not lacking at Dawson. Indeed, there was a good deal of it. It centred at a dance-hall known as "Pete's," the fashionable Almack's of the place. Its presiding genius, after "Pete" himself, was the "caller-off," a strenuous and voluble young man whose function it was to keep the fun going, and, incidentally, the whiskey flowing. Bashful "gents" with the wall-flower habit were urged into action, and economical "gents" were shamed into bursts of prodigality. When the music struck up, the exhorter began:

"Come on boys — you can all waltz — let's have a nice, long, juicy waltz;" and then, when three or four couples had taken the floor . . . the fun began. . . . Hardly had the dancers stopped before the caller-off, upon whose skill in keeping the dances going depended the profits of the house, began again in his loud voice, coaxing, imploring — "Come on boys," or, "Grab a lady, boys, 'n' have a nice quadrille." And so it went on all night, one hundred and twenty-five dances being not unusual before daylight appeared through the frosted panes."

"Grabbing" a lady involved treating her at the bar after the dance was over; and so, with whiskey at a dollar a drink and champagne at forty dollars a bottle, the "pokes," or gold-sacks, of the miners grew lean rapidly, while the coffers of "Pete" waxed fat. Mr. Adney's vivacious book gives a satisfactory view of the Klondike movement of 1897-98, and the pictures are as good as the text.

Miss Margaret W. Morley's fresh and exhilarating account of her leisurely summer jaunt in Nova Scotia and Cape Breton Island deserves a more graceful title than "Down North and Up Along." Miss Morley visited in turn Digby, Grand Pré, Blomidon, Partridge Island, Halifax, Baddeck, Englishtown, Igonish, etc., and she paints what she saw in a style that is refreshingly straightforward and unaffected. Miss Morley has the sense of

humor, as the following picture of "Tommy Atkins," as seen at Halifax, may attest:

"Their presence is decorative, but individually these soldiers are not very impressive. Many of them are certainly round-shouldered; and with their bright red coats and tiny round caps perched on an angle of the head and held in place by straps under the chin, they look so irresistibly like the long-tailed gentleman who sits on the hand-organ and doffs his cap for pennies, that it is difficult to contemplate them with the respect due to their glorious calling."

So much for the units of the historic "thin red line." Miss Morley's book is a capital one with which to while away the sultry hours of a summer holiday.

Miss E. M. Merrick is a London artist, and portraits are her specialty; but she has made some creditable excursions into the field of *genre* painting, in the illustrative or narrative English style. While still a student at the Royal Academy, Miss Merrick made a trip to Egypt; and there, though mainly on pleasure bent, she found time to secure and begin several commissions, notably portraits of the Khedivia and of Mr. H. M. Stanley. These successes turned Miss Merrick's thoughts to the Orient as a promising field of operations; and a professional foray into India followed. The memories of these expeditions are now printed in a pretty little volume entitled "With a Palette in Eastern Palaces," which has a certain special descriptive value owing to the fact that its author, in her capacity of portrait-painter, was often permitted to penetrate into places that are closed to most tourists—indeed, to all masculine visitors whomsoever. The book presents many lively pictures of East Indian society and manners, native and exotic; and it is written with true feminine vivacity. It contains some interesting reproductions of portraits painted in the East by the author; but quite the most attractive thing in it is the frontispiece portrait of Miss Merrick herself. While in Egypt, Miss Merrick met some American tourists.

"I remember one remarking to me when I was feeling rather seedy at Assuan, 'Wal, you do look like a worm. Guess Egypt don't suit you. You'll go home in a box likely.' American expressions sound very funny to our ears."

We should think so. American readers will regret that Miss Merrick fails to say what section of this country the expressions quoted are native to.

"Ivory Apes and Peacocks" is the sufficiently bizarre title of a sheaf of East Indian travel-pictures by that pleasantly fantastical

essayist and virtuoso of iridescent phrases, "Israfel." To the travel-pictures are added a half-dozen rhapsodic little papers on themes musical and literary—"The Musical Critic," "Rudyard Kipling," "Music and Literature," etc. Other titles are, "Peninsular and Oriental," "Bombay," "Agra," "The Taj Mahal," "Delhi," "Benares," "Calcutta," and so on. "Israfel" is essentially a stylist, an executant of brilliant verbal fantasias; and we are not to look to him for statistics, or for a British tax-payer's views on the Indian budget. He has a curious trick of wilful bathos, of checking a flight of parti-colored words with a homely and even a relatively vulgar allusion. A rhapsody on the Taj Mahal is thus cut short by the memory of the grateful effect of a glass of whiskey on a chilly night:

"I went to see the Taj by moonlight (oh! the triteness of the phrase!)—a full moon. The night was such a one as you might spend 'with Saadi in the garden,' breathless and tropical, the flower scents rose as incense straight to Heaven, the gleaming tanks were sheets of shadowy silver, and musical with frogs. The Taj shone, peerless as a swan on a lake, in the sky of dusky amethyst, a palace of pearl pierced by soft, unfathomable glooms. . . . I cannot express the Unreality, the Ideality, of the Taj that night. Standing but a few paces from its ghostly loveliness, I felt that it was a vision, impalpable, unattainable; I thought of 'Epipsychidion,' I thought of Heine's '*Ewig verlor'nes Lieb*,' I thought of the whiskey-peg I should have when I got home—for the night was a cold one."

Asked to describe the Taj Mahal, the author's uncle said that it was "a very nice place." Perhaps he would have reserved his enthusiasm for the whiskey-peg. Readers who care for "Israfel" at all will like this his latest volume very much.

We have read with much relish the seventeen papers contained in Mr. Richard Le Gallienne's pretty volume entitled "Travels in England," and shall certainly re-read some of them—the specially pleasant ones on Winterslow and Stratford, for example. Mr. Le Gallienne went to Winterslow as to the one time home—or lair, one may say—of Hazlitt; and he went to Stratford to see Madame Bernhardt play "Hamlet." These facts mark the drift and tenor of the two papers. Other places visited were Selborne, Winchester, Sarum, Stonehenge, Avebury, Lechlade, Kelmscott, Cirencester, the Cotswold's. Let us add that the season was summer, and Mr. Le Gallienne travelled a-wheel. Mr. Herbert Railton's half-dozen dainty drawings harmonize nicely with the general character of this sprightly and pretty book.

E. G. J.

## THINGS OUT OF DOORS.\*

"By the time July is well started," observes the gentle author of "Friends Worth Knowing," in his newer work, "Nature's Calendar," "the rains have ceased, the woods are deep in the shadow of completed leafage and growing twigs, the soil is dry and is throwing out an increasing crop of curious agarics, and walking in the dusty roads or open uplands is unpleasant. Naturally enough, then, we turn in our rambles towards the watercourses and seek to read the 'books in the running brooks.'" Mr. Ingersoll does not say, as he could have said, that the opening of July is the very crown and summit of the year; nor could he have known that this year of grace, 1900, finds it a most exceptional time for seeing the outdoor world at its very best, abundant and early rains and moderate temperatures having given promise of a July that does not need to have its face washed for the dust upon it.

It is truly a time and a season in which to observe the real beauties of this earth of ours, so far removed from the political turmoil in which that country is about to plunge. Nor should we, unless we know them thoroughly, neglect the lessons that are to be gained from so charming an assortment of books as have been provided for summer instruction and entertainment. "Nature's Calendar" is a book for the year, containing on its broad pages "a slender rivulet of text" of much charm and pertinency, while beside and under it is a space of white marked for every day of the year, whereon notes may be made to supplement the observations of the author. But it is a calendar in another sense as well, for at the end of each of the months is set forth such a summary of the habits of live things, birds, reptiles, fishes, and insects, that the least observant can load himself with hints to make obvious and familiar at least a part of a world before invis-

ible. By way of final grace to a book in the best of taste in all its essentials, twelve reproductions of as many photographs by Mr. Clarence Lown afford typical views of fields, forests, and rivers.

Beautifully printed on paper which leaves one vexed that glazed surfaces have ever been tolerated, with nearly a hundred illustrations by Mr. Oliver Kemp to interpret the thought in another medium, Dr. Charles C. Abbott's "In Nature's Realm" is a book to be treasured. Serenely philosophical, keenly observant, intellectually suggestive, the placid marshalling of the less obvious facts of nature, with their gentle spiritual interpretation from Dr. Abbott's pen to make us all human together, is a real triumph of literature. He discusses, to take one example from scores, "My Point of View," and his breadth is made ours if we read him aright when he says:

"I am what I am to nature, not what another, from his point of view, judges I should be. I am a part of nature and nature is a part of me. Tear us apart, and nature is robbed and I am ruined. Hence the futility of attempting radical changes; for nations and countries and climates have their peculiar points of view, and the Christianized pagan is still but a pagan Christianized. His idol may be a fraud, but it will never cease to be his idol. The outward sign of respect may be withheld, but the inward feeling of regard can never die. Who has seen the world with another's eyes? There is a cuttle-fish that can blacken the waters about it until the animal disappears, but the water is water still, and the animal is only hidden, not changed nor annihilated. The oak does not ask the elm to change its leaves, nor roses red taunt the violets because they are blue,—why then seek to change my point of view and blur the landscape that to me is beautiful and so a joy forever? The intensity of a personality that dwarfs others is more likely to prove a curse than a blessing. My limited individuality has its place and is not benefitted by shifting it from its bearings. Nature is a better director than man in this regard."

There is much more of this delightful and humane philanthropy, which contrasts so abruptly with the turmoil and warfare of the world—due chiefly, it may be remarked, to the fact that we are not satisfied with burghers as burghers, Filipinos as Filipinos, or Mongols as Mongols, but are madly seeking to make them British, or American, or Caucasian, as the case may be. When the world has learned, like Dr. Abbott, that a man's point of view is his own, and that he is accountable for it to God alone, we shall all of us be in a fair way of being civilized, instead of merely thinking ourselves so.

Mrs. William Starr Dana's "How to Know the Wild Flowers" can hardly need extended

\* NATURE'S CALENDAR. By Ernest Ingersoll. New York: Harper & Brothers.

IN NATURE'S REALM. By Dr. Charles C. Abbott. Trenton, N. J.: Albert Brandt.

HOW TO KNOW THE WILD FLOWERS. By Mrs. William Starr Dana. New York: Charles Scribner's Sons.

A GUIDE TO THE TREES. By Alice Lounsberry. New York: Frederick A. Stokes Company.

OUR NATIVE TREES. By Harriet L. Keeler. New York: Charles Scribner's Sons.

BIRD NOTES AFIELD. By Charles A. Keeler. San Francisco: D. P. Elder and Morgan Shepard.

BIRD HOMES. By A. Radclyffe Dugmore. New York: Doubleday & McClure Co.

BIRD STUDIES WITH A CAMERA. By Frank M. Chapman. New York: D. Appleton & Co.



notice at this time, since the new edition announces itself the fifty-sixth thousand. It differs from its predecessors by the inclusion of forty-eight colored plates after the water-color sketches by Miss Elsie Louise Shaw, uncolored pictures of the same flowers contained in former editions being omitted here, and almost as many new ones being added from the faithful flower portraits of Miss Marion Satterlee. The text stands as it did seven years ago, and the book in its present form leaves little to be desired.

Miss Alice Lounsberry's "Guide to the Trees" and Mrs. Harriet L. Keeler's "Our Native Trees" differ chiefly in the personal equation of the two writers. Both give, with all the fulness desirable, the means whereby component members of American forests can be distinguished one from another, and their names ascertained with the least amount of trouble. In addition to this groundwork, which includes a complete description of the tree in all its details,—bark, leaves, flowers, and fruit,—Miss Lounsberry's book contains a great number of colored and black-and-white pictures and diagrams made by Mrs. Ellis Rowan, and a brief introduction by Dr. N. L. Britton. Mrs. Keeler's work is illustrated by reproductions of photographs direct from nature, most of them of leaves and fruit, but with many drawings of details. It is a work which is less formal than the other, and with more of the literary quality. Quite as instructive, it sets forth the technicalities in popular language, while the photographs of leaves serve a better purpose in the process of identification. Either of the books is a desirable addition to the library.

Mr. Charles A. Keeler is already well known for his delightful writings after the manner of a Californian Thoreau, and "Bird Notes Afield" will enhance his reputation both as a man of letters and of science. He deals with the birds of the Pacific coast more particularly, and his statement of the differences and resemblances of these with the feathered folk of regions nearer the rising sun makes very delightful reading. Many of his studies have been made in the vicinity of Berkeley, for which the pleasant book of Miss Eva V. Carlin, published more than a year ago, serves as an introduction. He tells of the domestic life of the hummingbird, as follows:

"If you have the good fortune to have discovered an unfinished nest, you may observe the mother bird's methods of work. She settles upon it and rounds it

with her breast. Seemingly with difficulty the head is raised and the long, slender beak arranges here and there a bit of lichen, bark, or cobweb in its proper place on the outside. Thus she works until the compact little structure of softest thistledown, covered on the outside with small fragments of moss, lichen, bark, and similar materials, is ready to receive the invariable two white eggs. In due course of time the most helpless young imaginable are hatched, to be tended with unremitting care. They soon grow so large that their diminutive home can scarcely contain them until, at last, from the sheer physical necessity of overcrowded quarters, they are forced to essay a flight. Wonderful, indeed, is the domestic life of these smallest of birds, in whose minute frame is compacted so much of intelligence and passion—so much that we fondly claim as human."

In abrupt contrast with this may be taken the paper on "Patrolling the Beach," in which nature in her most ferocious aspect, after a storm at sea, is followed in her work of devastation. The book, which is most alluringly designed, concludes with a key whereby the various birds of California may be differentiated and identified, the arrangement being such that no scientific knowledge is required for its use.

"Bird Homes," by Mr. Radclyffe Dugmore, is such a book as every lover of birds must welcome, since it really admits the reader into the privacy of their family life. It is, moreover, an eloquent plea for acquaintance with our tiny neighbors as the best means of preserving them from the cruelties which make us ashamed of the name of human. One or two of the instances Mr. Dugmore cites are quite too harrowing for repetition here. But such a paragraph as this is worth taking to heart:

"I think any woman who had seen a mother-thrush on the nest, with her anxious, wild little eyes looking out in fear of the intruder, could never again wear a stuffed bird as a hat ornament, to be used for a short month or two and then thrown away. For herein lies, perhaps, the chief cause of the partial extermination of our birds, both those that are sombre in color (for they can be dyed to any desired shade) and those that are by nature of brilliant hues. And who gains by this cruel sacrifice to a heartless fashion save the dealers?"

A similar warning is addressed to the boy who begins an egg collection. Instructions are given which will enable the eggs to be taken without inflicting the birds with calamity, but a still stronger argument is made for observing the conduct of the young when hatched. It is to descriptions of this sort, admirably illustrated by instantaneous photographs in reproduction of the birds, old and young, in various stages of home building and family rearing, that the book is chiefly devoted; and no better argument for the use of a camera instead of a



gun could be desired than these very pictures. Emerson's lines are his text:

"Have you numbered all the birds of the wood,  
Without a gun?  
Have you loved the wild rose—  
And left it on its stalk?  
O be my friend, and teach me to be thine."

Not only does the book abound in photographic reproductions, many of them in color, but there are several plates of eggs which will give the reader most of the advantages of a collection without the possibility of inflicting misery upon the small friends whom self-interest no less than humanity urges us to protect. Mr. Dugmore is to be congratulated on the execution of his gentle and pious task.

Of even greater interest than the book just noticed is Mr. F. M. Chapman's pleasant narrative of "Bird Studies with a Camera." Mr. Chapman is the first American to discern the advantages which the exceedingly clever book of the Messrs. Kearton, "Wild Life at Home," held out to those happy folk who are amateurs in both photography and ornithology. Though his book is not so ambitious as his disciple's, it covers more ground, and ground of another sort, without being quite so detailed. The two works, taken together, will form a course both elementary and advanced in the pleasant application of the two sciences of which it treats. Mr. Chapman has been along the Atlantic coast and to the islands in the St. Lawrence in search of subjects, and he discourses on pelicans and plovers with the ease which Mr. Dugmore bestows on bobolinks and blackbirds. Nests and eggs play their part with both, and so do the facts about lenses and hyposulphites; Mr. Chapman being more specific in respect to the latter.

So ends a charming task, most amiably suited to the crowning season of the year. Insects and flowers, butterflies and roses, birds and trees, fields and rivers, these are surely among the loveliest things on earth.

WALLACE RICE.

WE have already noticed the first six volumes of the "Library of English Classics" published by the Macmillan Co. Three additional volumes of this series contain Boswell's "Life of Johnson," reprinted from the edition prepared by Mr. Mowbray Morris for the "Globe" series of the same publishers. Beyond two or three pages of bibliography, this edition has no special apparatus; it is simply a reprint, in an altogether dignified and acceptable form, of the most interesting of all literary biographies. The very low price at which the volumes of this "Library" are offered to the public should find for them exceptional favor in the eyes of purchasers.

#### RECENT FICTION.\*

Those readers to whom "The Choir Invisible" came as a revelation of strength allied with tenderness, of spiritual beauty made one with the beauty of the visible world, have been eagerly awaiting further work from the pen of Mr. James Lane Allen. Mr. Allen takes his time about writing, and two years have gone to the composition of his new book, "The Reign of Law." We are thus assured in advance of his usual careful workmanship, and we open his new volume with the most pleasurable anticipations. These anticipations are not doomed to disappointment, for the work, considered primarily as a piece of literature, proves to be satisfying in a high degree. Those who care less for the graces of style and for the exhibition of elevated emotions than they care for a story apart from these adjuncts, will perhaps suffer some slight disappointment when they discover that "The Reign of Law" is little more than an account of the struggles of an untutored country lad to win his spiritual emancipation. He is presented as an extremely sympathetic figure, but the story of his life has few incidents save those which are connected with his endeavor to secure an education, and with his eager quest for the higher forms of truth. All sorts of obstacles confront him as his mind gropes toward the light, and his spiritual freedom is gained at a great price. Living in an atmosphere of sectarianism and narrow religious bigotry, he finds his way unaided to the high intellectual plane of the great modern thinkers who have so transformed our primitive conceptions of the relation between man and the universe. The dogmatic influences which would impede his growth to full intellectual stature are successfully resisted, and he works out in his

\* THE REIGN OF LAW. A Tale of the Kentucky Hemp Fields. By James Lane Allen. New York: The Macmillan Co.

THE ANGEL OF CLAY. By William Ordway Partridge. New York: G. P. Putnam's Sons.

THE CAMBRIC MASK. A Romance. By Robert W. Chambers. New York: Frederick A. Stokes Co.

THE CONSPIRATORS. A Romance. By Robert W. Chambers. New York: Harper & Brothers.

TO HAVE AND TO HOLD. By Mary Johnston. Boston: Houghton, Mifflin & Co.

MARY PAGET: A Romance of Old Bermuda. By Minna Caroline Smith. New York: The Macmillan Co.

THE VOICE OF THE PEOPLE. By Ellen Glasgow. New York: Doubleday, Page & Co.

KNIGHTS IN FUSTIAN: A War Time Story of Indians. By Caroline Brown. Boston: Houghton, Mifflin & Co.

ARDEN MASSITER. By Dr. William Barry. New York: The Century Co.

THE HOUSE OF THE WIZARD. By M. Inlay Taylor. Chicago: A. C. McClurg & Co.

THE CARDINAL'S MUSKETEER. By M. Inlay Taylor. Chicago: A. C. McClurg & Co.

THE WHITE DOVE. By William J. Locke. New York: John Lane.

THE BATH COMEDY. By Agnes and Egerton Castle. New York: Frederick A. Stokes Co.

SOPHIA. A Romance. By Stanley J. Weyman. New York: Longmans, Green, & Co.

own experience that sublime conception of the reign of law which has been the chief philosophical achievement of our age, and which dwarfs all the theological counsels, darkened by words without knowledge, of the past. Those who can match in their own experience the intellectual struggles of this youth will understand the author's purpose; for those who cannot bring to their reading as much as they take from it, "The Reign of Law" will be a sealed book. That it should become widely popular we do not deem probable; its interest is too special for that, and its direct appeal is made to the audience that is never a large one in any age. The gospel of easy comfortable acceptance of whatever ideas are held by those around us, the gospel which is content to exalt for worship the idols of our own particular tribe or forum is more widespread in its influence than the gospel of those rare and strenuous spirits to whom Mr. Allen's hero belongs. To such lives there always attaches the pathos of loneliness, of the sympathy that yearns for a response but does not find it, and this aspect of the struggle is presented with deep poignancy by Mr. Allen. The scene of the story is laid in Kentucky, in the sixties, and it is described as "A Tale of the Kentucky Hemp Fields." This must be mentioned, because the processes connected with the cultivation of hemp play an important part in the narrative. The landscape is colored by the vivid green of the hemp, its fragrance fills the air, and the soul of the hero is strong as with the strength of its fibre. In fact, hemp plays the part of a *Leitmotive*, if there be such a thing in fiction, throughout the book, and, if the symbolism of its use appears somewhat labored in the earlier chapters, the writer in the end compels us to accept it as an essential part of his artistic scheme. We fancy that we do not err in ascribing to Mr. Allen himself that "Song of the Hemp" which is introduced near the end, and credited to "A minor Kentucky writer." It is an exquisite piece of verse, and we must find room for one of the four stanzas.

"Oh, dim, dim autumn days of sobbing rain  
When on the fields the ripened hemp is spread  
And woods are brown.  
No land, no land like this for mortal pain  
When Love stands weeping by the sweet, sweet bed  
For Love cut down."

Mr. Allen is half a poet even in his prose, and the transition to and from these verses is accomplished without a jar. It is by his poetic charm that he has won our hearts, by that, and by his intense realization of some of our deepest moods, of some of our most spiritual aspirations.

It is difficult to say anything in praise of "An Angel of Clay." Mr. Partridge is an excellent sculptor, but a poor writer of fiction. He has no control whatever over his medium, and words refuse to do his artistic bidding. He has produced a series of the veriest lay figures in this novel; all of them use the same stiff and unnatural forms of speech, and not one of them has a spark of vitality.

He has a message of fine idealism to deliver — a message that he has delivered successfully in marble and in bronze — that he might deliver successfully in the form of the essay; but his attempt to set it forth in a work of fiction is a hopeless failure. If the reader will forego the expectation of finding a story in this book, and be content to view it as a series of thoughtful disquisitions upon art and life, he will not, however, go wholly unrewarded.

Mr. Chambers has so unusual a gift for romantic fiction that it is a pity he does not take greater pains with his work. The two stories which he has recently published are in a way exasperating, because, good as they are, they might have been very much better. The reckless fashion of slinging his materials together, and relying upon his vigor and poetic exuberance for an effect, seems to be growing upon this brilliant writer. Such slapdash methods of composition as are exemplified in "The Cambic Mask" and "The Conspirators" betoken a sad neglect of the writer's opportunities, and make the reader extremely impatient. Both the stories are interesting, as a matter of course — Mr. Chambers always contrives to be that — but neither of them gives us the satisfaction that we get from reasonably finished work. "The Cambic Mask" is a story of rural New York, and derives its interest from the attempt of a gang of whitecaps to intimidate and drive away from the region a gentleman who has come thither for the innocent purpose of entomological research. His entomology is not the cause of offense, but the fact that the land which he occupies has suddenly acquired great commercial value, and the other fact that he takes a too obvious interest in the impossible village beauty who figures as the heroine. When aroused to a sense of the dangers that threaten him, the hero turns out to be anything but the peaceable naturalist for whom he is taken. Being an old West Pointer, his fighting instincts are aroused, his strategy proves equal to his courage, and he routs his enemies in the most approved melodramatic fashion. Incidentally, he wins the impossible heroine, after her drunken, and in another sense impossible, father has been conveniently disposed of, and the romance ends in the conventional way. "The Conspirators" takes us to a very different field of action. The scene is the Grand Duchy of Luxembourg, and the period some imagined future time when the German Emperor is upon the point of annexing the territory that seems to lie defenseless within his grasp. His plans are thwarted, partly by the unexpected vigor with which Holland opposes the scheme, and partly by the fact that the United States, in its new character as a world power, takes a hand in the affair. The hero is an exaggerated young American, having a diplomatic appointment in the Duchy, and getting into all sorts of scrapes and entanglements. There are really two heroines, one of them being the fictitious and piquant countess whom the hero sets himself to win, the other being no less a personage than the

actual Queen of Holland, for the audacity of the writer goes so far as to make him invent a romantic attachment between the fair Wilhelmina and a prince of the German Empire. The book gives us a really charming picture of Luxembourg, both the drowsy capital and its wild surroundings, and nature, as viewed by the poetic imagination of the writer, counts for no small part of the interest of the story.

The extent to which women are of late taking possession of the field of historical fiction must seem somewhat alarming to writers of the sterner sex. That women should vie with them in the delineation of sentiment and passion seems natural enough, but that women should also seek to vie with them in tales of battle and adventure seems at first sight an unwarrantable intrusion upon the natural prerogative of man. But the fact must be faced that women are taking more and more to the work of historical romance, and that some of them, at least, are doing the work in a highly successful manner. It is a little late to be speaking about "To Have and to Hold," Miss Mary Johnston's second novel, for the work attracted widespread attention when its first chapters appeared serially a year ago, and the completed book has been in the hands of readers for a number of weeks. But the book is so exceptionally good, and its great popular success so well deserved, that in giving it a few words of belated praise we have no fear of being taken to task for recalling attention to a forgotten book. Like Miss Johnston's "Prisoners of Hope," the new romance is a tale of colonial Virginia, and interest is divided between the natural conditions of life in the colony and its relations with the mother country. Miss Johnston has a pretty invention and an even prettier style. Exciting adventures and hairbreadth escapes follow one another in bewildering succession, and the attention is ever alert. Crafty Indians and picturesque villains share the interest of the story with hero and heroine. There is even a pirate crew, a shipwreck, and a desert island. Of hero and heroine we may say that both are of the type dear to romantic souls; the one is strong, resourceful, and courageous, the other is alternately haughty and tender, and always adorably feminine. Over the whole romance there is a slight cast of melodrama, and there is displayed a little less of originality than in the story which first attracted readers to Miss Johnston. In both books her knowledge of Indian ways is remarkable, and her understanding of Indian character has a degree of subtlety which even surpasses what we find in Cooper. And in both books the reader will linger longest over the many lovely pages which describe the Virginian wilds, the hills, the rivers, and the solemn solitudes of the forest. In this aspect of her work, Miss Johnston is almost comparable with Miss Murfree, but fails to attain to quite the spiritual elevation of that writer in her contemplation of nature. With Miss Johnston, the natural surroundings are always accessories of the

narrative; with Miss Murfree, on the other hand, they are invested with a life and meaning of their own.

"Mary Paget," by Miss Minna Caroline Smith, is a slight and amateurish romance of Bermuda in the days when Englishmen first settled in the Summer Islands, and when the tales of returning mariners fired the imagination of Shakespeare, and became transmuted into the "rich and strange" poetry of "The Tempest." Miss Smith is audacious enough to introduce the poet himself into her story, the scene of which remains in England until we are half way through the book. Her romance is in no way forceful, but it is written in a pleasing manner, and it seems to be based upon a careful study of the pertinent historical materials.

It is with modern rather than with colonial Virginia that "The Voice of the People," by Miss Ellen Glasgow, is concerned. This is Miss Glasgow's third novel, and it is thus far distinctly her best. Beginning with a charming description of an old Virginian town, which has been left side-tracked in the march of modern civilization, and is none the less interesting for that, we are at once introduced to the hero, an unprepossessing child of humble parentage, who has the intellectual instinct, and who is determined to raise himself above the level of his surroundings. The book is essentially the story of this child's career, as he painfully acquires an education, becomes a successful lawyer, enters politics, and is chosen Governor of the Commonwealth. He illustrates that type of American manhood of which Lincoln is the great historical exemplar, and of which Mr. Ford's Peter Stirling is a striking example in fiction, the type of sturdy honesty and downright manliness which our country is still capable of illustrating from time to time, and without which our prospects would indeed be hopeless. There are numerous minor characters in this book, carefully studied and agreeably diversified, who add materially to the interest, but the figure of Nicholas Burr rises predominant above them all, and it is with his personal fortunes that we have chiefly to do. In the end, the story rises to the height of tragedy, and the hero, now Governor of the State, sacrifices his life in defending the honor of the Commonwealth. A negro has been guilty of a nameless crime, and a lynching party has been organized. The governor comes unexpectedly upon the scene of action, opposes the lawless fury of the mob, and, before he has been recognized, is mortally wounded by a shot. "And he died for a damned brute," is the comment of a bystander when the sobered mob learns what it has done. But even in the most brutish of that mob there must have been some dim recognition, in the lesson thus sharply brought home to them, of the shame of their assault upon the majesty of law, and of the noble cause for which their victim had given his life. Shocking as was the murder, it was less shocking and less permanently demoralizing than the success of their lawless undertaking would have been. In



describing this scene, the author rises to the true dignity of the situation, and leaves a deep impression upon the minds of her readers. We have to thank her for a strong book, and for a message of practical idealism which cannot be weighed too seriously.

An interesting subject and honest workmanship combined are sufficient to make a good book, if not exactly a strong one. This is what we are offered by Miss Caroline Brown's "Knights in Fustian," a story of Indiana in the time of the Civil War. The secret organization of the Knights of the Golden Circle forms the theme of this very readable story, which is based upon a careful study of the ramifications of their conspiracy, and of the thwarting of their plans by the firmness and vigilance of the great War Governor of the State. Although Governor Morton does not figure largely in person, he is, in a sense, the real hero of this book, which is essentially a tribute to his masterful management of the difficulty occasioned by the treasonable conspiracy in question. The writer truthfully says that "we of a later generation can hardly credit the extent of the organization, and the heinousness of its aims, which included crime and the disruption of the Union." As a description of this interesting episode in the history of the war the book is distinctly successful, and to the interest of this theme private interests are subordinated, although the story itself is not without a certain amount of action and of skilful characterization.

Readers of "The New Antigone" and "The Two Standards," having discovered that a Catholic priest may be as good a novelist as anybody else, will turn to "Arden Massiter," Dr. Barry's third work of fiction, with something like enthusiastic anticipation. Nor will they be disappointed, for the new novel is the best of the three, one of the best novels, in fact, that have appeared for many a day. It is not such a novel of tendency as its predecessors were; it is rather a brilliant picture of life in modern Italy, dramatic in manner rather than reflective, straightforward rather than discursive, and intensely interesting from first to last. The variety of its interest is such as to appeal to many tastes. Those who ask for nothing more than a story will find one of the most thrilling sort, a story of subterranean Italy, with its brigands, anarchists, and Camorristi, a story of adventure and intrigue, a story of conspiracies and abductions and romantic passions. Those who ask more of a book than this will find their account likewise. They will find vivid and artistic delineations of character, impressive dramatic situations, that sense of the historical past which is a product of the ripest culture, and that insight into contemporaneous conditions which betokens close and intelligent observation. And all these things find expression in a style so admirable, so distinctly the writer's own, so terse and direct when occasion requires, so measured and poetical when opportunity permits, that interest in the mere story is everywhere accompanied by the

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Mr. William J. Locke is a novelist whose stories are always welcome. Their workmanship is neat, and they agreeably portray modern English society in its superficial aspects, occasionally also striking some deep chord of human feeling. In "The White Dove" we have a story of strictly private interest, concerned with two or three peculiarly strong and lovable characters, and with some others whose wickedness provides the necessary foil. It is a story of the shadow of past sins falling upon young lives and well-nigh marring them forever. It has the defect of a somewhat exaggerated sentimentalism, and a stern moralist might object to the leniency with which the offenders are dismissed. "O white dove of the pity divine" is the motto upon the title page, and serves to explain the name given to the book. "Pardon's the word for all" might have been added as a supplementary motto, for the spirit of forgiveness hovers over the closing pages, and even the villain is made to share in the writer's largess. Mr. Locke's style is for the most part direct and simple, but glows at times with a poetic touch, and leaves a pleasant impression.

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WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

*Primitive love and love-stories.*

We believe few persons will ever read through Mr. H. T. Finck's ponderous volume of "Primitive Love and Love-Stories" (Scribner). Not that the author's style is unattractive, or his subject in itself uninteresting; but it is dreary work to plod through eight hundred pages of ugly print, for what might have been better said in two hundred. Mr. Finck's contention is that the ancients, and the modern men who in savage life keep up ancient conditions, did not and do not experience the passion of romantic love. In other words, romantic love is of recent development and is found only in the upper stage of culture—civilization. The author begins with an analysis of the emotion, in which he finds just fourteen ingredients—no more, no less. These ingredients are conveniently and neatly divided into two groups, of just seven each. There are seven egoistic ingredients—individual preference, monopolism, jealousy, coyness, hyperbole, mixed moods, and pride; there are seven altruistic ingredients—sympathy, affection, gallantry, self-sacrifice, adoration, purity, admiration of personal beauty. The ancients, savages, barbarians, even the Orientals, may have sensual love with the seven egoistic ingredients; but only modern civilized white men have real romantic love, with the lately developed seven altruistic ingredients. And, alas, but few modern civilized white men have experienced this supreme emotion. Such is Mr. Finck's theme, drawn out through eight hundred pages, illogical, repetitious, tiresome. He assumes that anthropologists generally assert that all human beings have fully developed love of the romantic type, and always have had. He then proceeds to demonstrate their errors. Probably few anthropologists would now, or ever, deny Mr. Finck's fundamental thought, that love is a growth and a development. In demonstrating his claim, Mr. Finck follows highly unsatisfactory methods. Starting by asserting the absolute untrustworthiness of certain authors, he quotes them in his own support when it suits him. Passages are quoted in support of his contention at one point, which are absolutely opposed to conclusions which he draws elsewhere. Insisting on literal accuracy as the part of all others, he himself is careless in reference and statement. Thus, he quotes Charles A. Leland and Lewis A. Morgan, and refers (unkindly) in a footnote to J. S. Wood: these names are all wrong. He states that Lewis H. Morgan lived many years among the Iroquois, and that he knew more about the Iroquois than anyone else: both false statements. Usually these would be small matters to criticize, but they become glaring blunders considering Mr. Finck's merciless demands upon others. Mr. Finck waxes sarcastic at the expense of the barbarians whose "love" but shortly outlasts the loss or death of the loved woman; he is ever severe with people who "love" more than

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*Primitive love  
and love-stories.*

We believe few persons will ever read through Mr. H. T. Finck's ponderous volume of "Primitive Love and Love-Stories" (Scribner). Not that the author's style is unattractive, or his subject in itself uninteresting; but it is dreary work to plod through eight hundred pages of ugly print, for what might have been better said in two hundred. Mr. Finck's contention is that the ancients, and the modern men who in savage life keep up ancient conditions, did not and do not experience the passion of romantic love. In other words, romantic love is of recent development and is found only in the upper stage of culture—civilization. The author begins with an analysis of the emotion, in which he finds just fourteen ingredients—no more, no less. These ingredients are conveniently and neatly divided into two groups, of just seven each. There are seven egoistic ingredients—individual preference, monopolism, jealousy, coyness, hyperbole, mixed moods, and pride; there are seven altruistic ingredients—sympathy, affection, gallantry, self-sacrifice, adoration, purity, admiration of personal beauty. The ancients, savages, barbarians, even the Orientals, may have sensual love with the seven egoistic ingredients; but only modern civilized white men have real romantic love, with the lately developed seven altruistic ingredients. And, alas, but few modern civilized white men have experienced this supreme emotion. Such is Mr. Finck's theme, drawn out through eight hundred pages, illogical, repetitious, tiresome. He assumes that anthropologists generally assert that all human beings have fully developed love of the romantic type, and always have had. He then proceeds to demonstrate their errors. Probably few anthropologists would now, or ever, deny Mr. Finck's fundamental thought, that love is a growth and a development. In demonstrating his claim, Mr. Finck follows highly unsatisfactory methods. Starting by asserting the absolute untrustworthiness of certain authors, he quotes them in his own support when it suits him. Passages are quoted in support of his contention at one point, which are absolutely opposed to conclusions which he draws elsewhere. Insisting on literal accuracy as the part of all others, he himself is careless in reference and statement. Thus, he quotes Charles A. Leland and Lewis A. Morgan, and refers (unkindly) in a footnote to J. S. Wood: these names are all wrong. He states that Lewis H. Morgan lived many years among the Iroquois, and that he knew more about the Iroquois than anyone else: both false statements. Usually these would be small matters to criticize, but they become glaring blunders considering Mr. Finck's merciless demands upon others. Mr. Finck waxes sarcastic at the expense of the barbarians whose "love" but shortly outlasts the loss or death of the loved woman; he is ever severe with people who "love" more than



one at a time. Plainly, consistency demands that he considers romantic love as single and life-long. How surprising, then, that he insists upon telling us more than once that *he* has been (romantically) in love several times. Mr. Finck has been an industrious reader, and has really gathered a great mass of material. Had he been scientific in method, and constructive instead of bitterly and partisanly destructive, he might have rendered a real service to science and made a more interesting book, which should attempt to trace the growth and development of the love sentiment from its low savage beginnings up to its most beautiful culmination. We regret that he has missed such an opportunity.

*The south as  
a battle-field.*

War is just now the all-absorbing topic, and rumors of wars to come fill the air—a sorry sequel to the Czar's Peace Congress, that promised so much and would seem to have achieved so little either in the sphere of events or in the public mind. South Africa is lit with battle-flames in a contest so savage that the losses on one side must soon equal the total forces of the other; our own country is engaged in the bloody subjugation of far distant islands in the ironically-named Pacific; France has a new score to settle with Perfidious Albion, and boasts ominously that she was "never before so strong as now"; relations between Russia and Japan are in a state of most dangerously unstable equilibrium; a great conflagration seems imminent in China; German interests are growing apace in revolution-ridden South America; and Senator Lodge is well to the fore at Washington. That war has suddenly developed a new horror, in the battle-songs of Mr. Alfred Austen, gives no pause to the belligerent humor of the times. In Anglo-Saxondom, the voice of the man of peace is drowned by the strident clamor of Kipling and his kind. To adapt the famous phrase of Abbé Sieyès in the Reign of Terror, of what avail is the glass of wine of moderate civilized men like Mr. John Morley amid such a torrent of brandy? Man, after all, appears to be, as Palmerston cynically said, by nature "a fighting and quarrelling animal," and must have his fill of battle and slaughter regularly every three or four decades. Never at any previous period of the world's history has that senseless, savage thing, race hatred, been so rife and so actively disseminated. Books reflecting the turn of the popular mind, all sorts and conditions of war-books, thrive and multiply. Some of them, by gilding and glorifying war, pour oil on the flame, and actively further the work of Satan's agents in the newspapers; others, of a more truthful and literal sort, by painting honestly the true face of war, with its squalor, ugliness, and infernal horror and brutality, make for peace, and render service to God and man. But reports of slaughter the world must have, now that the business is going on so briskly and with such promise of increase in the near future; and the war-correspondent is having his day. Not to be altogether out of it, in the matter of making hay

while the sun shines, older war-correspondents, who can tell of past wars now fading into relatively ancient history, are bestirring themselves and raking over the embers of memory for matters of old experience still worth recounting. A writer of this sort, and one with a turn for the picturesque, the sentimental, and the melodramatic, is Mr. Irving Montague, for many years war artist and correspondent of the "Illustrated London News." Mr. Montague now issues a readable little book of sketches (most of them with the short-story flavor) drawn from his recollections of the Franco-German and Russo-Turkish wars, the Spanish civil wars, and the days of the Paris Commune, and collectively entitled "Things I Have Seen in War" (Wessels). Some of the titles are: "An Encounter with Kurda," "Rescued by the Red Cross," "Round About the Redoubts, Plevna," "Osman's Last Stand," "A Harem *En Déshabillé*," "Woman's Influence at the Front," etc. The sketches are sufficiently spirited, and there are sixteen illustrations by the author.

*The story  
of China  
as a nation.*

To write a history of China appropriate for the "Stories of the Nations" series (Putnam) would seem a difficult task in condensation and elimination. Yet Mr. Robert K. Douglas has accomplished this feat in a surprisingly entertaining fashion, for he has so combined interesting incidents with the names of men and places absolutely unfamiliar to American ears as to enlighten the reader and hold his attention. Probably the English reader, by reason of greater familiarity with Chinese politics and history, will find less to interest him in this work than will the American; but for the latter the author has rendered a real service in his delineation of Chinese government and diplomacy, and more than all in his characterization of Chinese methods of thought and feeling. The history of China can by no possibility be condensed satisfactorily into such small compass. The author himself has recognized this, and has wisely chosen to confine himself to stating the main points of his story in such order as to preserve the historical sequence, while national Chinese characteristics, as exemplified when in contact with various foreign civilizations, are dwelt upon in some detail. The most positive impression received is that of the intense pride and sense of superiority with which the Chinese authorities regard all ideas and customs foreign to their own conception of life. This is not merely an intolerance of Western ideas, but an absolute contempt for them, as manifestations of an inferior civilization,—a contempt based upon the belief that the nations of the earth are glad to do homage to the government of China, and that China's intellectual development surpasses that of all other countries. This point of view seems, and really is, incomprehensible to the citizen of a modern nation; for, well as he thinks he understands the Chinese mind, he cannot realize the Chinese indifference to governmental corruption, lethargy,



and incapability. The inability of peoples of diverse methods of thought to understand each other is here, as always, a cause of frequent trouble, and after recounting diplomatic attempts toward the reasonable settlement of various disputes Mr. Douglas emphatically asserts that the only successful method of dealing with China, for a country at variance with that power, is to reach a conclusion based on just, not selfish, principles, and then to use force if necessary in putting that conclusion into effect. Just now, when the "open door" in China is being so constantly exploited, it is a little surprising that the author should fail to enlarge upon the merits or demerits of that policy, or fail to assume the prophetic tone. Happily, however, he has confined himself to history, and his work closes with a brief account of the war with Japan. The book has many illustrations, excellent in themselves, but having no particular connection with the text.

"Catering to the skyline."

"Breezy" is doubtless the reviewer's inevitable word for Lilian Bell's little volume of impressions of foreign lands, entitled "As Seen by Me" (Harper), and the "breeziness" sometimes reaches the typhonic pitch. In the course of her peripatetics abroad, the author visited London, Paris, Moscow, Rome, Cairo, Constantinople, Athens, etc., and her account of how the effete Old World impressed her is at least refreshingly candid. For the rest, the quality of the book may be indicated by the following passage from it, which is prompted by Miss Bell's mortification at the relatively sober dress worn by our official representatives abroad: "Jeffersonian simplicity! How I despise it! Thomas Jefferson, I believe, was the first populist. We had had gentlemen for Presidents before him, but he was the first one who rooted for votes with the common by catering to the gutter instead of to the skyline, and the tail end of his policy is to be seen in the mortifying appearance of our highest officials and representatives. *Hinc illæ lachrymæ!* . . . I have worked myself into such a towering rage over this subject that there is no getting down to earth gracefully or gradually. I have not polished off the matter by any manner of means. I have only just started in, but a row of stars will cool me off." (A row of cooling asterisks follows). Miss Bell's giddy little book is not without a certain cleverness, but cannot in candor be said to "cater to the skyline."

The 19th century as we might wish it to be.

We like the beginning of Mr. Elbridge S. Brooks's "Story of the Nineteenth Century" (Lothrop) better than its close. He wrote too soon for the crowning enormity of European aggression in China, but he went far enough to have been able to draw a striking analogy between the glories of the French Revolution going out in Napoleonic imperialism, and the glories of the latter-day Democracy which he lauds so highly dimming and degrading them-

selves with wars of exploitation and conquest in the Philippines, or South Africa, or the province of Tientsin, as the case may be. At least there was no shadowy pretence of philanthropy or civilization a century ago, and wars of conquest were wars, not benevolences. We learn from Mr. Brooks that on November 24, 1899, "Aguinaldo's Philippine revolt [was] overthrown," a pleasant bit of news which we are puzzled to account for either as belated or prophetic. His closing lines inform us that the Nineteenth Century "steps grandly in the advance as the flower and pride of all the centuries since Christ came to Bethlehem, and taught men that Golden Rule which, after nineteen hundred years of slow and sullen schooling, is to become the motive and creator of the great things which the new century holds in store for man."

"A lovelier faith their happier crown;  
But history laughs and weeps it down,"

sings Mr. William Watson; and while we cannot but envy Mr. Brooks the robustness of his ethical digestion, we cannot agree that he is doing his readers a service in twisting the facts of recent years into a support for the Golden Rule as distinguished from the rule of gold. The American seems to be getting possessed of the thought that the way to remedy national faults is to turn away the head lest they be seen.

The progress of modern science.

Given an interest in science, it would be difficult to imagine a more attractive book than "Flame, Electricity, and the Camera" (Doubleday & McClure Company). And if the reader brings to the book no prepossessions in favor of scientific knowledge, it is almost impossible to conceive of his carrying away none with him after reading it. The salient feature of the work is the description of applied science from the first time when man was able to command fire as a servant down to the present era of varied wonders, each more amazing than the last. Those who were born in time to have their daguerreotypes taken (and Mr. Iles reminds us that Miss Draper, whose face was the first to be portrayed by the combined use of sunlight and chemicals, is still living) have a certain advantage over their juniors in this very feeling of wonder; not being born to it after the manner of the younger generation, successive discoveries are not taken as matters of course—indeed, there be those of us to whom the telephone is not quite real, and the phonograph uncanny. But to all, young or old, this book must make its appeal. Albeit science has lent much of its best effort to the horrible art of destruction known as war, it affords the best argument for peace, if only that our civilization may live long enough to avail itself of the countless benefits of which nothing but savage and barbarous greed can now deprive us. In addition to all that appears on the surface of Mr. Iles's work, there is a pervasive argument which proves that every new step forward in the way of increased resources reacts and interacts

upon the whole body of science in granting another point of view, and so fairly forcing still another step by which the process is to be repeated.

*A cyclopædia of  
correspondence  
and heraldry.*

Persons who are fastidious about their stationery, and especially those who affect heraldic blazonry thereon, will do well to consult Mr. F. Schuyler Mathews's pretty and carefully prepared little manual entitled "The Writing Table of the Twentieth Century" (Brentano's). The book forms an elementary account of heraldry (especially designed for the needs of American readers), art, engraving, and the established forms for correspondence, and contains over three hundred illustrations by the author, which include the armorial bearings and devices of over five hundred Colonial American families. Those who choose to decorate their note-paper, etc., with these old-world symbolic insignia should remember that nothing is more vulgar and ludicrous in the eyes of the initiated than solecisms and improprieties in the use of them. The question whether or no the use of them at all in democratic America be a solecism we do not care to discuss just now. But, at all events, if they are to be used they should be used correctly and with strict regard to prescribed heraldic form, and only by those whose clear and demonstrable hereditary right it is to do so. A "bogus" coat-of-arms means a "bogus" man; and there is surely no more pitiful spectacle of the kind in the world than an American thus fraudulently posing as a scion of the feudal aristocracy of Europe—adding, as it were, the guilt of apostasy to the meanness of petty larceny. After a general introduction discussing *pro* and *con* the propriety of bearing a coat-of-arms in America, Mr. Mathews proceeds to treat in detail of the principles and insignia of heraldry, of visiting cards, cards of invitation, wedding invitations and announcements, bookplates, monograms, dies, seals, etc., and, lastly, of writing papers. The book is tastefully illustrated, and should form a helpful and graceful adjunct to the home writing-table.

*A lawyer's  
notes on  
Bacon-Shakespeare.*

Without conceding that the Baconian theory of the authorship of the Shakespearean dramas has ever attained the importance which warrants much serious discussion, it is pleasant to observe that Mr. Charles Allen has written an interesting book in his "Notes on the Bacon-Shakespeare Question" (Houghton). Himself a lawyer, the author performs a service in clearing away the doubts which former legal commentators have raised in respect of Shakespeare's legal attainments—not, indeed, by denying them, but rather by extolling them to a point where the uninstructed could point the finger and say, "No one but a lawyer could have known this; Shakespeare was not a lawyer; *ergo*, Bacon wrote it." Mr. Allen shows, quite conclusively, that the poet was as often wrong as right in his use of legal terms and ideas, and that he nowhere displays more knowledge of the law than a man of property,

such as he, would ordinarily display. By cleverly reversing the process just noted, the author easily proves the plays to contain such a knowledge of stage-craft and play-acting as Bacon could not have acquired without a complete overthrow of the facts in his biography, saying in effect, "No one but an actor-manager could have known this; Bacon was not an actor-manager; *ergo*, Shakespeare wrote it." The book evinces careful and intelligent reading, and is evidently a work of love—a typical work, in fact, for a highly cultured lawyer to take up by way of avocation.

*Palmistry,  
with modern  
adaptations.*

"It sufficeth to know," quoth Montaigne, "that Mars his place lodgeth in the middle of the hands triangle; that of Venus in the Thumme; and Mercuries in the little finger; And when a womans naturall line is open, and closes not at angle with the vital, it evidently denotes that she will not be very chaste." But it means nothing of the sort in "The Practice of Palmistry for Professional Purposes and Scientific Students" (Laird & Lee), for the compiler, M. le Comte C. de Saint-Germain, graduate of the University of France in both letters and law though he be, has no fortunes of that sort to evolve, having suited his ancient art to the exigencies of Anglo-Saxon conventions. His work is most inclusive, even to the point of containing a plate from Ferrier's great work on brain functions in the earlier part, and another from somebody's phrenology in the later. It contains 1,254 original illustrations besides, and is certainly set forth in sufficient detail to tell any sort of fortune which is not too unconventional for modern discussion. That it fills a public want cannot be doubted, for it would appear that America is perfectly capable of suiting its popular science to its popular politics, discussing astrology and protection, palmistry and imperialism, with an intense sobriety which augurs volumes for the strenuous life. As Montaigne remarks in another place, "the higher the ape climbs, the longer his tail appears."

*The plaint of  
a disquieted  
Christian.*

The unpretentious little book by Mr. Austin Miles entitled "About My Father's Business" (The Mershon Company) is the story of a preacher who made a desperate attempt to serve God and Mammon, and has in it much about a strike and the aspirations of the laboring classes. Artless to the last degree in any literary sense, the very *naïveté* of the narrative tempts the reader on and on, until the conclusion—quite as artless as the rest—is reached. And when reached it will be apparent that the author is very much in earnest, and takes to heart the thought that there is so little place made for the poor in churches which are preparing a way for the rich without the use of the needle's eye. Many earnest men have observed with sadness the difference between the Christian life set forth in the New Testament and the one led by professing Christians in the modern commercial world: the difference appears radical in

Mr. Miles's book, where simple and undoubting faith plays an alluring and noble part. To a certain extent, "About My Father's Business" will be called disquieting.

*A barren philosophy of Anthropology.*

Daniel Folkmar's *Leçons d'Anthropologie philosophique* (Paris: Schleicher Freres) is incoherent in matter, and in treatment slipshod. The author claims that in it "Ethics is reduced to a scientific prevision"; he attempts "to show that positivism, determinism, and even materialism, furnish a sufficient basis for an adequate system of morals." He endeavors to synthesize the results of contributory sciences, and to indicate new and important work for the specialists to do in their respective fields. He has clearly not digested the results of work in any of these "contributory sciences," and often betrays painful ignorance of their most simple materials. Always promising to go more profoundly, in another chapter, into subjects lightly touched in his treatment, he never really develops any thought. We have rarely to deal with a book so uninteresting, indefinite, and barren.

#### BRIEFER MENTION.

The J. B. Lippincott Co. publish "The Cuban-American Tratado Analítico y Clave de Vocalización y Pronunciación del Idioma Inglés," by Señor Lorenzo A. Ruiz. It is essentially a word-book classified under the several vowels of the English language—that is, under each vowel there is given an alphabetical arrangement, extending to several pages, of the words which contain that vowel, and their equivalents in Spanish. This expedient seems to us of doubtful value, as it requires the student to look up a word, not by the initial letter, but by the principal vowel. It is only fair to add, however, that the work is intended for a lesson-book rather than for a dictionary.

"The International Year Book" for 1899, edited by Professor Frank Moore Colby, is published by Messrs. Dodd, Mead & Co. This is the second annual publication of the work, a fact which seems to argue that the volume of last year proved successful. There are nearly nine hundred pages and many illustrations, the latter including a dozen or more well-executed maps. The articles are not signed, but the names of the chief contributors are published. As a work of reference for subjects of contemporaneous interest, this year book is invaluable for such persons as editors and teachers, as well as for readers of all sorts who wish to keep well-informed.

Miss Carla Wenckebach has condensed the colossal historical romance, "Ein Kampf um Rom," by Herr Felix Dahn, into a small volume for school use. Other German texts are "Aus Meinem Königreich," tales by "Carmen Sylva," edited by Dr. Wilhelm Bernhardt; Keller's "Romeo und Julia auf dem Dorfe," edited by Dr. W. A. Adams; and Zschokke's "Das Wirtshaus zu Cransac," edited by Professor E. S. Joynes. A recent French text is Gantier's "Jettatura," edited by Dr. A. Schinz. All these books are published by Messrs. D. C. Heath & Co.

#### NOTES.

The "Captivi" of Plautus, edited by Mr. G. E. Barber, is a college text published by Messrs. B. H. Sanborn & Co.

The "World's Congress Addresses" of Mr. Charles Carroll Bonney are issued by the Open Court Publishing Co. as a number of "The Religion of Science Library."

The "Haworth" edition of the Brontë sisters (Harper) is now rounded out by the publication of Mrs. Gaskell's "Life of Charlotte Brontë," with an editorial introduction by Mr. Clement K. Shorter.

The amusing "Georgie" stories, contributed by Mr. S. E. Kiser to the columns of the Chicago "Times-Herald" during the last few months, are now issued in book-form by Messrs. Small, Maynard & Co.

"The Great Stone of Sardis" and "The Girl at Cobhurst" are the latest additions to the new library edition of Mr. F. R. Stockton's writings, now being published by Messrs. Charles Scribner's Sons.

"Bride Roses" and "Room Forty-five," by Mr. W. D. Howells, are two additions to the author's series of farces. Each of them makes a neat booklet with the imprint of Messrs. Houghton, Mifflin & Co.

One of the most attractive school editions of Scott's "Ivanhoe" is that lately issued by Messrs. D. C. Heath & Co. The volume is edited by Mr. Porter L. McClintock, and contains several illustrations by Mr. C. E. Brock.

Carlyle's "French Revolution" makes two volumes in the new "Library of English Classics," now in course of publication by the Messrs. Macmillan. Mr. A. W. Pollard is the editor of these, as of the other volumes of the series.

The "Iliad" of Messrs. Lang, Leaf, and Myers, and the "Odyssey" of Messrs. Butcher and Lang, both in English prose, as we hardly need to state, are republished by the Macmillan Co. in inexpensive new editions for the use of students.

"The History of Language," by Mr. Henry Sweet, and "A History of South Africa," by Mr. W. Basil Worsfold, are two "Temple Primers," in addition to those of which we recently acknowledged the receipt. The Macmillan Co. are the publishers.

A new edition, in one volume, of the "Life, Diary, and Letters of Edward Thring" by Mr. George R. Parkin, is published by the Macmillan Co. With the exception of a few minor omissions the text of this cheaper edition is identical with that of the two-volume work issued some time ago.

The "Browning Study Programmes" arranged by Miss Charlotte Porter and Miss Helen A. Clarke, are published by Messrs. T. Y. Crowell & Co. in two editions. One fills a single substantial volume; the other occupies two smaller ones, uniform with the favorite "Camberwell" edition of the poet.

First in the field among books descriptive of the great exhibition now in progress at Paris is Messrs. Laird & Lee's "Paris and the Exposition of 1900." The volume consists of nearly two hundred half-tone plates, illustrating the principal buildings and points of interest on the Exposition grounds, characteristic scenes in the streets and parks of Paris, etc., the whole forming a collection of interest. The necessary amount of descriptive text is supplied by Mr. Max Maury.



# ONE HUNDRED BOOKS FOR SUMMER READING.

A SELECT LIST OF SOME RECENT PUBLICATIONS.

[Fuller descriptions of the following books, of the sort popularly known as "Summer reading," may be found in the advertising pages of this number or of recent numbers of *THE DIAL*.]

## FICTION.

- Allen, Grant. Hilda Wade. G. P. Putnam's Sons. \$1.50.  
 Allen, James Lane. The Reign of Law. Macmillan Co. \$1.50.  
 Altsheler, J. A. In Circling Camps. D. Appleton & Co. \$1.50.  
 Atherton, Gertrude. Senator North. John Lane. \$1.50.  
 Balfour, Andrew. Vengeance Is Mine. New Amsterdam Book Co. \$1.50.  
 Barry, William. Arden Massiter. Century Co. \$1.50.  
 Barton, William E. Pine Knot. D. Appleton & Co. \$1.50.  
 Baskett, James Newton. As the Light Led. Macmillan Co. \$1.50.  
 Bates, Arlo. Love in a Cloud. Houghton, Mifflin & Co. \$1.50.  
 Benson, E. F. Princess Sophia. Harper & Brothers. \$1.25.  
 Besant, Sir Walter. The Alabastrer Box. Dodd, Mead & Co. \$1.50.  
 Brown, Caroline. Knights in Rustian. Houghton, Mifflin & Co. \$1.50.  
 Capes, Bernard. From Door to Door. Frederick A. Stokes Co. \$1.50.  
 Castle, Agnes and Egerton. The Bath Comedy. Frederick A. Stokes Co. \$1.50.  
 Chambers, Robert W. The Conspirators. Harper & Brothers. \$1.50.  
 Clark, Kate Upson. White Butterflies. J. F. Taylor & Co. \$1.25.  
 "Connor, Ralph." The Sky Pilot. F. H. Revell Co. \$1.25.  
 Converse, Florence. The Burden of Christopher. Houghton, Mifflin & Co. \$1.50.  
 Corelli, Marie. Boy. J. B. Lippincott Co. \$1.50.  
 Crockett, S. R. Joan of the Sword Hand. Dodd, Mead & Co. \$1.50.  
 Davis, William S. A Friend of Caesar. Macmillan Co. \$1.50.  
 Day, Holman F. Up in Maine. Small, Maynard & Co. \$1.  
 Deasor, Leo Charles. A Royal Enchantress. Continental Publishing Co. \$1.50.  
 Devereux, Mary. From Kingdom to Colony. Little, Brown, & Co. \$1.50.  
 Dix, Edwin Asa. Deacon Bradbury. Century Co. \$1.50.  
 Doyle, A. Conan. The Green Flag. McClure, Phillips & Co. \$1.50.  
 Drummond, Hamilton. A Man of his Age. Harper & Brothers. \$1.25.  
 Dunbar, Paul Laurence. The Strength of Gideon. Dodd, Mead & Co. \$1.25.  
 Ellis, J. Breckenridge. The Dread and Fear of Kings. A. C. McClurg & Co. \$1.25.  
 Embree, Charles F. A Dream of a Throne. Little, Brown, & Co. \$1.50.  
 Field and Irwin. Stanford Stories. Doubleday, Page & Co. \$1.25.  
 Fowler, Ellen Thornycroft. The Farringtons. D. Appleton & Co. \$1.50.  
 Friedman, I. K. Poor People. Houghton, Mifflin & Co. \$1.50.  
 Gallagher, Grace Margaret. Vassar Stories. R. G. Badger & Co. \$1.25.  
 Glasgow, Ellen. The Voice of the People. Doubleday, Page & Co. \$1.50.  
 "Graham, Marie." A Devout Bluebeard. The Abbey Press. \$1.  
 Grant, Robert. Unleavened Bread. Charles Scribner's Sons. \$1.50.  
 Green, Anna Katharine. A Difficult Problem. F. M. Lupton Publishing Co. \$1.25.  
 Gunter, Archibald C. Adrienne de Portalis. Home Publishing Co. \$1.25.  
 Habberton, John. All He Knew. Edwin S. Gorham. \$1.  
 Haggard, H. Rider. Elissa. Longmans, Green, & Co. \$1.25.

- Harland, Henry. The Cardinal's Snuff Box. John Lane. \$1.50.  
 Harte, Bret. From Sand Hill to Pine. Houghton, Mifflin & Co. \$1.25.  
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 La Flesche, Frances. The Middle Five. Small, Maynard & Co. \$1.25.  
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 Mott, Ed. The Black Homer of Jintown. Grosset & Dunlap. \$1.25.  
 Mynderse, Bart. Four Years, Nine. Frederick A. Stokes Co. \$1.50.  
 Pemberton, Max. F60. Dodd, Mead & Co. \$1.50.  
 Risley, R. V. The Sledge. R. G. Badger & Co. \$1.50.  
 Roche, James Jeffrey. Her Majesty the King. R. G. Badger & Co. \$1.25.  
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 Sienkiewicz, Henryk. The Knights of the Cross. Little, Brown, & Co. \$2.  
 Steel, Flora Annie. Voices in the Night. Macmillan Co. \$1.50.  
 Stephens, Robert N. Philip Winwood. L. C. Page & Co. \$1.50.  
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 Taylor, M. Imlay. The Cardinal's Musketeer. A. C. McClurg & Co. \$1.25.  
 Tolstoy, Count Leo. Resurrection. Dodd, Mead & Co. \$1.50.  
 Tompkins, Elizabeth Knight. The Things that Count. G. P. Putnam's Sons. \$1.  
 Tynan, Katharine. Oh, What a Plague is Love! A. C. McClurg & Co. 75 cts.  
 Valdés, A. Palacios. The Joy of Captain Ribot. Brentano's. \$1.25.  
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